THE SCHOOL ARTS BOOK

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TEACHING — PARTICULARLY THE TEACHING OF DESIGN.

WHAT is the object, the purpose of teaching? To give to those whom we teach ability and fine impulses — ability, the habit of overcoming difficulties; fine impulses, the love of what is right, what is true, what is beautiful.

It is not enough to give the pupil ability alone, because ability unchecked, undirected by the higher ideals, is mere force and no factor in civilization. On the other hand it is not enough to give the pupil fine impulses, without ability. He must be able to follow his impulses, bringing them to their proper issue in nature, in life. It is a mistake to suppose that we teachers have nothing to do but to point out what is right, what is true, what is beautiful. Even if we succeed in giving to our pupils all our interests and our enthusiasms, our work is not done. It is only half done. The pupils must be led to think for themselves and to work in a self dependent way. They must get the habit of patient, steady application, the habit of overcoming technical difficulties. The power of doing what has to

be done — a power which is gained, not by reading books, however good, not by listening to lectures, however able, but by technical exercises and practice.

Without technical training, the pupil becomes a mere dilletante or worse still, a critic — criticising the work that other people do but doing nothing himself, unable to do anything, proposing that other people shall do this or that or something else, of which those people have no conception whatever. On the one hand you see the people who work away quite blindly and on the other hand the people who know what ought to be done but don't do it, having no technical training, no ability. What a condition of things. How illogical, how absurd! Pericles, in his eulogy of Athens and the Athenians, says a particularly significant and memorable thing: "We Athenians have a peculiar power of thinking before we act, and acting too." Please remember that and think of it again and again. That is what we want, people who can think and then can do the thing which they think is right or true or beautiful. If anybody knows what ought to be done he is exactly the person to do it. To propose that somebody else shall do it, who has no idea of it, is perfectly ridiculous. The best teacher, after all, is the man who does the thing that he talks about. There is nothing so inspiring, so impelling, as the spectacle of ability doing what is worth doing, what ought to be done, adding to the treasures of the

earth and of human life something more of righteousness, of truth of beauty.

There are many arts — forms of activity, modes of expression — but there are six which are of special importance, being typical of all. These six arts are gymnastics, music, speech, design, modelling, construction. The understanding of these arts, in their principles, the appreciation of what has been or may be achieved in them, and technical ability in them, means an all around education or preparation for life. For that we should give the degrees of A. B. and A. M. and not for any more special, more one-sided attainment. The more special training follows when the student has decided what particular art he will practice, what particular work he will do. That brings him to his trade, his profession.

I have spoken of teaching in general, now I want to speak more particularly of the teaching of design, meaning by design, drawing and painting. I wish we all understood that painting is drawing and drawing is painting, and I wish we might agree that the word design (Latin, designo, to mark out. Italian, desegnare. French, dessiner) is the best word to use to describe both drawing and painting. Using the word design with this meaning, the question is how to teach it? I have already defined the general purpose of teaching — to give to those who are taught ability and fine impulses.

The teaching of design has the same purpose, but methods of its own.

There are two divisions of the art of design — pure design and representation. The object of pure design is to achieve beauty. The object of representation is to achieve the truth of representation, beauty and truth — these are the ends to be attained; but they must be clearly distinguished. Of course what is beautiful may be true, but it is not necessarily so, and the truth is often, but not always, beautiful. We have two ideas here which must be clearly distinguished.

Beauty is perhaps undefinable, but it has three modes in which it is revealed — balance, rhythm and harmony. It is the purpose of Pure Design to achieve balance, rhythm and harmony in the terms of the art. What are these terms? They are tones, measures and shapes. Pure design, therefore, means tones, measures, and shapes in balance, in rhythm, in harmony. Ability to achieve this synthesis of terms and principles is the ability which we want the pupil to acquire, so far as pure design is concerned. Perhaps the most important point to insist upon here is that the pupil shall work at first and for a long time with a definite limitation of terms. The problems must be made definite; the more definite the better. To bring certain tones, certain measures, certain shapes, into balance, rhythm and harmony. That is the form which the problem

ought to take. As its difficulty is in direct proportion to the number and variety of the terms, it is of the utmost importance to have the terms, at first, few and simple. I have read somewhere that over the approach to the oracle of Delphi were inscribed these words: "Remember the Terms," meaning bounds or limits. These words should be inscribed upon the walls of every school of design. The more you think of them the more they will mean to you.

Besides giving the pupil a thorough technical training for ability's sake, we must show him all that has been most nobly achieved in the art which he is practicing. He must become familiar, as far as possible, with all the masterpieces of pure design. If in connection with what is best we show also what is bad, what is unsatisfactory, we induce discrimination, which is the basis of appreciation, as appreciation is the basis of the fine impulses which we wish to create.

As for Representation, what do we mean by that? Correct drawing of objects, people or things in appropriate tones. The problem is to so arrange the terms of design — tones, measures and shapes — that the truth of representation is achieved, unmistakably. That does not mean an imitation of all the accidents of vision, but rather the definition of essential and important characteristics. Mr. Jefferson has said of the actor, "We expect of him the truth

and nothing but the truth, but not all of it." The error into which almost all painters fall is in thinking that they must describe all that they see or might possibly see. They fail to understand that the subject may be and is generally best presented in a form which is more or less abstract or general. All that is necessary is that the statement shall be consistent in the degree of its specifications. The maxim which I have already quoted, "Remember the Terms," applies in representation, quite as well as it does in pure design. Your terms may be general or specific, but the general and the specific must not be mixed up. You can paint all that you can see, like Van Eyck, or only half as much, like Franz Hals, or you can present only a slight suggestion of your subject, but these different modes of representation must not be confounded. Don't have your flower geometric and your leaves naturalistic. Don't put a fully detailed head on a rudimentary body, or a detailed body on rudimentary legs. You remember the passage in Plato where he says: "The artist who fails to make his work self-consistent is unworthy of consideration." When it comes to the study of examples and illustrations, the teacher must not stop when he has pointed out the accuracy of the drawing or the truth of tone relations, he must be sure to show how a master, in the measure of his mastery, is able to keep his work consistent.

The pupil is going to get his impulse mainly from seeing the thing done which he is trying to do. As he comes to appreciate what is beautiful in Pure Design, what is true in Representation, he will long to achieve in his own work that beauty, that truth. The ability for this he acquires through technical exercises and practice.

It is not to be supposed, it need not be assumed, that the pupil is going to become a professional designer or painter, but he is going to do something surely, and the habit of self dependence, the habit of overcoming difficulties, these habits are indispensable, no matter what he is going to do, and he can get them or acquire them in connection with design just as well as in some other connection. We study mathematics not with the idea that we are going to become mathematicians but for discipline. We study the classical languages, not at all with any expectation of talking Latin or Greek nor even with any expectation, most of us, of becoming teachers of the classics, but for training, for discipline, also of course, for the noble thought, the noble impulses which we get from the Greek and Latin writers. It is often argued that technical exercises and practice may be dispensed with when the pupil is not going into design as a profession. Don't believe that. No matter whether he is going to be a designer or not he will be the better for the discipline, and when it comes to dis-

crimination and appreciation, of course he will discriminate more finely, appreciate more fully, if he can measure the achievement in the light of his own personal experience. Let me remind you of the passage of Aristotle, where he says: "Nor can it be doubted that personal acquaintance with the practice of anything means a certain ability. It is difficult if not impossible to become a good judge without practical experience." I have very little confidence in the judgment of paintings by people who have never painted. The basis of judgment is in every case to be found in technical knowledge and experience, and when it comes to action, to practical work, nothing can be done without them.

In the course in the theory of design which I am giving here in the university (it is the same course that I give in the summer school), I am trying to carry out the plan of teaching which I have described to you. I have arranged a series of exercises calculated to make the pupils think in the terms and according to the principles. At the same time I show them all that I can gather together, in the way of examples and illustrations of beauty in pure design, so that they may know what has been achieved. In this way I hope to give them the love of what is beautiful, and with it the desire to do something beautiful themselves in their own work. The second half of the course is devoted to representation. Here again a series of

exercises has been devised to give the pupil technical experience, and the skill which comes out of that experience. While the pupils are getting this technical training I bring out examples and illustrations of representation, the finest I can gather, and show what the great masters have done. Then I show not only what has been well done, but also, for the sake of contrast, what is bad and unsatisfactory. By these means I generally succeed in stirring them up and giving them the impulses I want them to have. Of course they produce nothing of any consequence, in the course, but they have got the impulse and some technical knowledge and skill. If they take the course again, as they may if they have done well in the first instance, their impulse becomes stronger and their skill greater. After two or three years I expect them to do creditable work — not great work. I don't expect them to produce any masterpieces. It is only the heaven-impelled genius who produces masterpieces, and he is not a product of teaching. He needs to be taught, he needs technical training, fine impulses, as much as anybody, but he has what the others have not — the creative imagination.

Now I want to consider to what extent the teaching which I have described can be introduced into the public schools. The technical training of which I have spoken, the exercises in pure design

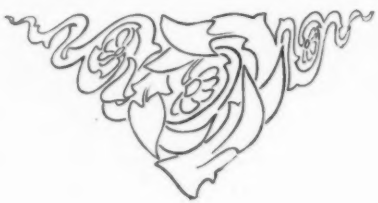
and the practice in representation, can be introduced into the schools perfectly well, only a sufficient amount of time must be allowed to insure a continuity of effort on the part of the pupils. As long as design is regarded as a diversion, it is not likely that sufficient time will be given to it to make it worth while, but when it is recognized as a discipline, on a par with mathematics or the study of languages, when it is regarded as the best means of training the sense of vision to a power of discrimination, and the value of this power is recognized, more time will be allowed and a continuity of effort insured. But apart from technical training in design, we must bring the pupils to the knowledge and appreciation of the best work that has been done both in pure design and in representation, so that they may get the love of the beauty and the truth which belong to design. Here it is that the teachers in the public schools will find themselves in difficulty. The masterpieces of pure design and of representation which they require, as examples and illustrations, are not at hand, and there is no chance or possibility of their being provided. They are few and they cost too much. At the same time they are absolutely indispensable if you are going to give to your pupils, in addition to technical training, high standards and ideals. All that you can do is to get the best reproductions that have been made, the best photographs obtain-

able. If there is a general demand for reproductions and photographs of standard things, they will come into the market, and as the quantity of them increases the cost of them will diminish. I consider it an important part of my work in the summer school to show to the teachers who take my course what I consider standard examples. I hope that the more important of these examples may be reproduced, and the reproductions introduced into the schools. The study of such things means a great deal in the long run of time. Think of it. Our pupils, the children we have trained and stirred up, become men and women. They are not satisfied with the inconsistent, ugly, dishonest, false things which pleased their parents; they demand simpler things which are more beautiful, and honest things which are true. The manufacturer and the tradesman hasten to respond to this demand, better work is done, better work is paid for, better things are made and sold; because a more discerning generation, a generation with higher standards has come to pass. Again the children go to the teachers and get their training, and the ideals and the standards of these children, as they grow up, will be higher than those of their parents, because they started from a higher plane. In this way a steady progress may be made, but it depends upon the success of the teachers in raising up and holding up the highest standards, the highest ideals.

To give our pupils technical training alone is doing nothing for civilization. It makes force, nothing but force—ability without aim or purpose. We must not forget the other half of it, the better half of it, which is the love of righteousness, of truth, of beauty.

Don't, however, allow these ideals to become a mere dilletantism. Don't allow them to become objects of contemplation. They must be converted into active forces, and you will find in technical training the proper means. Don't let anyone say to you, as the Lord said to Ezekiel: "And lo, thou art to them as a very lovely song of one that hath a a pleasant voice, and can play well on an instrument: for they hear thy words, but they do them not."

DENMAN W. ROSS.



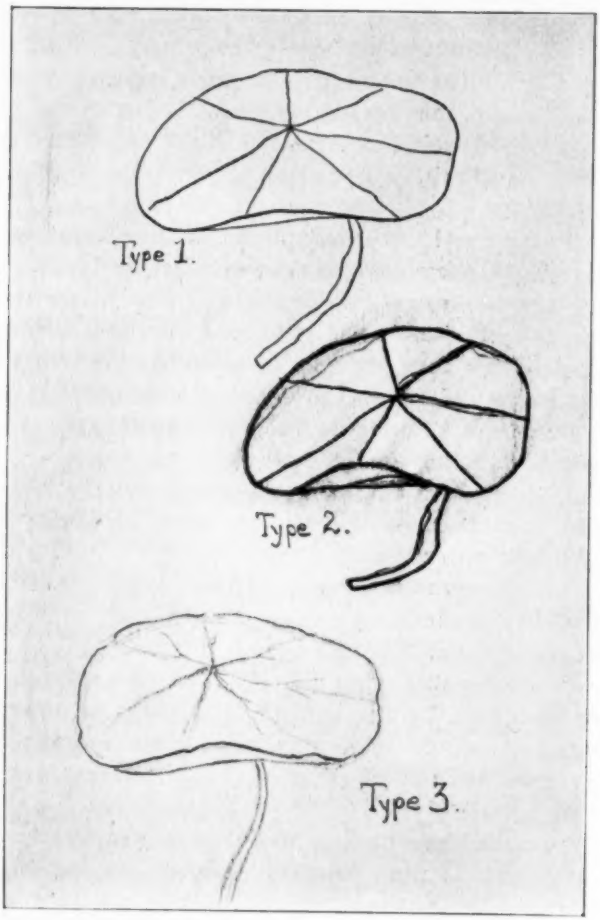
INTELLIGENT LEAF DRAWING.

THIS grammar grade class may have five minutes to draw one nasturtium leaf. This seems more than ample for some of the class, who finish their drawings in half the time and look around with a dumb, patient air at their slower room-mates.

Time is up! A rather hurried inspection of the drawings as they rest upon the pupils' desks show three general types of drawing. The first is the drawing made with a single line for the outline, a single line for each vein, a single line for the stem or each side of the stem. No preliminary lines in this drawing! The pupil says quite distinctly by the kind of a line he draws that he intends to let each line remain—right or wrong. Surely no sane person would draw such firm lines as these if he intended to rub them out!

The appearance of the second type reminds us of the city streets where a new water pipe or an underground railroad is being put in. There has been considerable digging in the vicinity of the route occupied by the outline and veins of the leaf! The first attempt seems to have been unsuccessful—to have been drilled and dynamited out and replaced.

Type number three shows us a drawing where the leaf was at first roughly planned out with delicate lines. These were corrected and when approx-


Type 1.
Type 2.
Type 3.

imately right were strengthened and the details added.

Now let us thoroughly understand this one thing: No child can draw a leaf correctly by the one line method employed in the first type described above, and no one who knows how to draw ever attempts to do so. A person ought to go to school with the feeble-minded who draws aught but the lightest of lines in beginning a leaf drawing. Say frankly by your light line that you are aware that you cannot get the drawing right the first time. Your light line is but a step to a little stronger correcting line.

The old-time suggestions of "head up, chin in, chest out, shoulders back and down, heels on the floor," etc., have been relegated to the physical culture periods, but one simple direction remains for the drawing class. Hold the pencil as lightly and freely as you would a drumstick, and at least three inches from the point. This simple direction will insure light, free lines. Perhaps it is not too much to say that a class which habitually holds pencils loosely and freely will habitually make superior drawings. Good pencil holding brings good drawings; neither is ever found alone.

Let us try the outline of that leaf once more; look out for the pencils; no details; don't try to draw the leaf, just show how large and about what shape you intend to draw it later. In the same

Fig. 4.
5
6
7
Trees
Veins

rough way map out the direction of the important vein and the stem—just the directions, the routes, not the veins or stem.

We have the whole drawing planned; it is time to consider the finishing. Successful teaching to this point means that no pupil has done more than is indicated in figure 4. Instead of drawing this leaf in five minutes, let us take a one hour lesson for it, if necessary.

All veins in leaves grow according to the same law. Each vein is delegated by the leaf to carry food from the stem to a point near the margin. Starting out from the center, they may be likened to the city water system. The pipe which conducts the water into your house is not as large as the pipe through which the same water first passes from the reservoir; there are numerous other houses to supply ere yours is reached. So with this vein; it starts out with a goodly supply of nourishment, most of which has been sent out to one side or the other of the vein before the edge of the leaf is reached. Hence we must tell about this in the drawing of each vein. Wait a minute, don't draw yet! Nature generally does things in the most direct way; her forces tend to move in straight lines. The shortest distance from the centre to the edge of the leaf is a straight line. That is the route which any common-sense vein would take if it could, but it cannot. If an elephant and a rabbit

were to meet in a narrow pathway in a jungle we should expect that the rabbit would make way for the elephant to pass, and that the latter would move but little from the center of the path; the law the world over is that the weaker must give way to the stronger. Trees show this same law; they grow like figure 5, not figure 6. The smaller branch moves aside for the larger. Where two branches of equal size start out, each gives way equally, 7. Veins grow exactly as do trees. Now look carefully at the veins, and see if you can tell why the veins do not and cannot go from the center to the edge in a straight line. These two things, then, we must tell of in our drawing, where the vein holds the most nourishment and why it travels in a slightly zigzag course.

Can you tell why the leaf stem is larger at the base than at its junction with the leaf? One boy says, "It's older there;" another says, "It is stronger." The stem at the base carries not only nourishment for the leaf, but for itself, just as a gasolene automobile carries its nourishment for a trip of fifty miles, and consequently weighs more at the beginning of the journey than at the end.

Have you noticed that this leaf is not made of wood? It is as light and airy and fluffy as a ruffle on a graduation dress. Don't draw a wooden platter; draw with the same graceful wavy line that you find in the edge of the leaf. Do you see that

the margin line varies and comes in to meet the veins, apparently rejoiced to receive the nourishment?

In a drawing like figure 8, the spectator is led to believe that he can see some distance down the track. Of course, convergence of lines and apparent decrease in size of objects have a deal to do with this illusion, but there is one other perspective principle which is equally important and one which we must inculcate in the drawing of our leaf if we are to tell all the truth. Notice in figure 9 that the entire drawing is the same with the exception of one telegraph pole, and that the other two principles combined cannot overcome the negative effect of this error. The third principle which we must have for our leaf drawing is that distance decreases the apparent values of objects. In our leaf, we must represent the nearest part with the strongest lines.

Why is it necessary to amputate the stem so decisively in our drawing figure 1? Suppose we strive to represent the exquisite beauty of the curve of the stem and instead of cutting it off with a suddenness which blasts all hopes of a continued existence, suppose we let it gradually fade away, suggesting that it may perchance be associated with the rest of the plant, although we do not now care to draw more than this part. Moreover, by so doing we have a rhythm of values in the lines leading the eye to the leaf, not away from it. The aim should be drawings like figure 10.

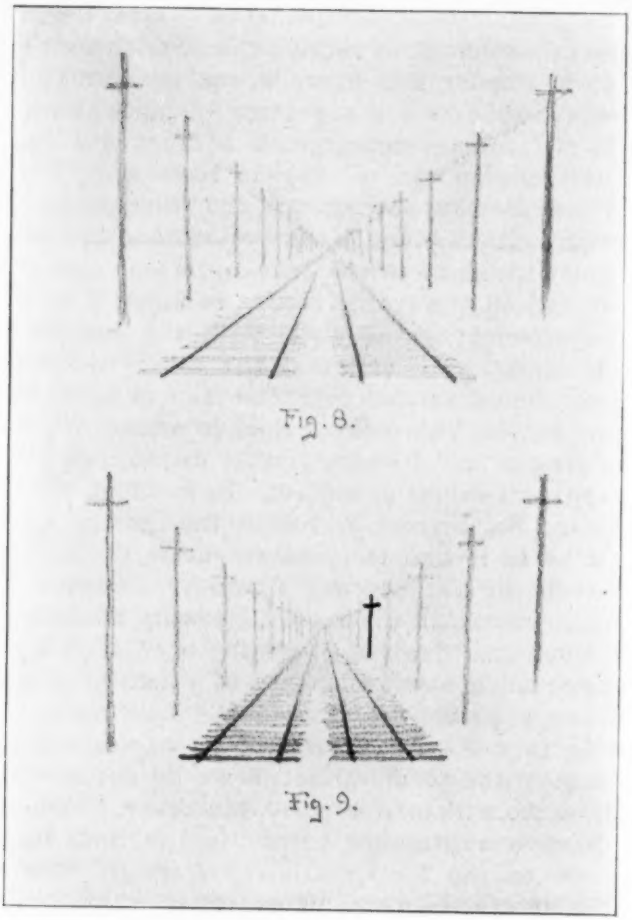


Fig. 8.

Fig. 9.

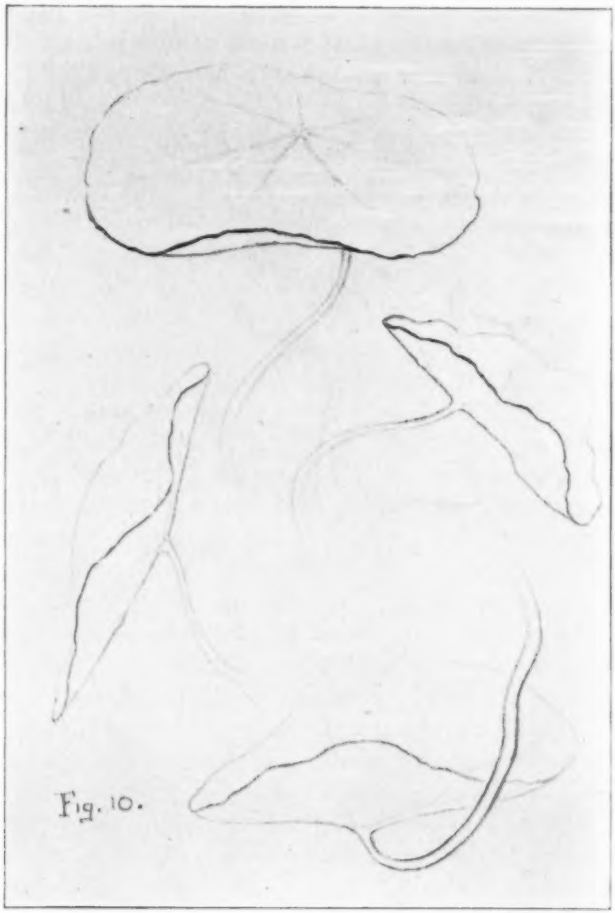


Fig. 10.

Art is the expression of joy in work. Joy and art will come to the class which draws with a clear perception that law and order are embodied in all natural growths.

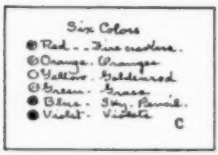
FRED H. DANIELS,
Springfield, Mass.

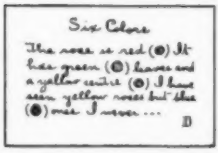
ANNOTATED OUTLINES.

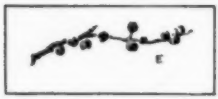
SEPTEMBER.

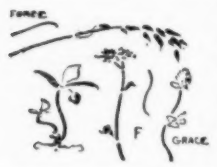
CENTRAL TOPIC, NATURE DRAWING.

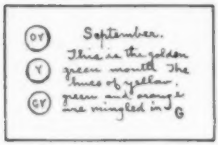
PRIMARY. First Year. — Draw sedges, grasses or the fall dandelion, with colored pencils—A. Have a specimen for each child, and two papers cut to a size and shape appropriate to the specimen. Place the papers side by side; on one rarange the specimen. Discuss the color and select two or at most three colored pencils to be used. Discuss the lines of growth and the parts, stem, leaf, flower or head. Draw the plant upon the other paper (imitating the arrangement of the first) stem, leaf, head, in order. Discuss the results; make suggestive sketches upon the board to give higher ideals. Turn this sheet over, rearrange the specimen upon it and on the other sheet make another drawing. The teacher may add the pupil's name or initials in the right place to balance the sheet, as a mark of approval. Discuss results with the children and try again another day. To develop freedom have frequent drawing on the board by teacher and children. Practice drawing large inclosing circles. Make the best drawings a prominent and continually varying feature of the decoration of the room. Collect samples of the colors, red, orange, yellow, green, blue, violet; arranged in boxes or on charts.











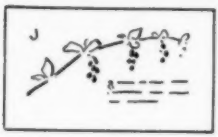
Second Year. — Draw the fall flowers with colored pencils — B. Proceed as in grade one, each child adding his own name or initials to balance the sheet, the teacher's mark of approval being a star of appropriate color. Draw the same kind of plant again and again. New suggestions of its life story, new literary references, new facts about the parts will insure continued interest. Aim for naturalness in the lines of growth. Practice drawing the specimens from memory on the board, adding circular and rectangular inclosing forms. Be sure the children know the six standard colors, red, orange, yellow, green, blue, violet. A sheet similar to C, made with colored pencils and black, will prove both instructive and enjoyable. Another form is suggested at D, the circles being filled in with appropriate colors. Do not use ruled paper. Make each sheet a lesson in design, good spacing, penmanship, language, coloring.

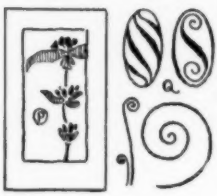
Third Year. — Draw the fall flowers and berries, with colored

pencils or water color — E. Proceed as in grade one, but require each child to decide upon the size and shape of the paper he is to use. The sheets may be folded and torn or cut to the required size. Call special attention to the curves of growth, and illustrate them by means of many blackboard drawings — F. Be content to draw the same subject again and again, but enriched by elements giving fresh interest. Aim for the most beautiful result possible. Call attention to the joints of stems, and the spots of high light on berries. Show how the natural colors may be imitated more closely by using one color mixed with another. Continue drawing the specimens from memory upon the board, adding circular and rectangular inclosing forms of appropriate size and proportion. Practice the curves of force and grace upon the board. Continue observation of color, and make records similar to that suggested at G. Teach the use of red, orange, yellow, etc., as family names; and the meaning of hue — a color produced by modifying one standard by a neighboring standard. Begin to use discriminatingly the terms violet-red, red, orange-red, etc., as follows:

V-R. R. O-R. R-O. O. Y-O. O-Y. Y. G-Y.
Y-G. G. B-G. G-B. B. V-B. B-V. V. R-V.

INTERMEDIATE. Fourth Year. — Draw the vigorous fall plants, plantain, aster, chrysanthe-



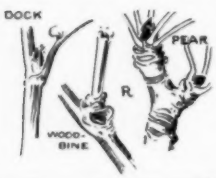


mum, in appropriate mediums, emphasizing especially their characteristic growths. By means of blackboard sketches and the plants themselves interest the children in the beauty of lines of growth in plants, H, not in single stems only, but in groups of stems or sections together forming a forceful or graceful whole. Give special attention also to masses of seed pods, or other characteristic prominent parts. Select that medium which seems to promise the most direct and adequate expression of the character—a crayon if the stems are slender and angular, a brush if they are stouter and more graceful. Draw the same subject again and again, striving for more adequate expression. Group the drawing with an appropriate quotation — J. Learn to know one plant thoroughly, that is know its habit of branching, putting forth leaves, blossoming. For example, a buttercup stem always divides into two, always grows a bract or leaf at the junction, always tends to threes in its leaves and

leaf-lobes, and to fives in its flowers. Practice the abstract curves upon the board, singly and in groups — K.

Fifth Year.—Draw fall flowers and sprays giving special attention to foreshortening of parts, using ink silhouette or color. Hold a leaf in the sunlight behind a curtain or screen, and study the different forms assumed by the shadow as the leaf is turned. Make studies of these in ink — L. Draw masses with the brush, not outlines. Notice the vigorous curves of force in midrib and outline. Notice the curves of grace in the foreshortened edges. These may be represented in part by leaving a line between the masses — M. Try a simple radiating group of leaves as in the plantain, N, or cornel, O, using a color of exactly the right hue to be characteristic. Do not attempt to grade or blend colors at this stage; use flat tones, arranged well within inclosing forms. Practice drawing foreshortened leaves from memory. Select one leaf and memorize it, so that it may be drawn in any required position without the aid of the object.

Sixth Year.—Draw plants and sprays with foreshortened parts, representing relative values of colors, in ink and water color. Proceed as in grade five, but use one tone of gray or color to represent the upper side of the leaf and another to represent the under side, or one tone for foliage and another for flowers. Arrange well within an inclosing form — P.



The more advanced pupils may try a background of light gray, with the plant represented in middle and dark grays. Continue to memorize the shapes of leaves and flowers and to draw them in different positions. Practice the abstract curves including the spiral. Draw large ellipses and ovals and sub-divide these and fill them agreeably by means of reversed curves and spirals — Q.

GRAMMAR. Seventh Year.— Draw fall flowers and sprays with fruit, in inclosing forms, with or without tinted backgrounds. Select a spray of convenient size and study it for the most characteristic position, that when drawn it may have a natural pose. Make special studies in pencil of its joints, leaf-stems, etc.— R. Then attempt the whole in color, without other pencil drawing than a light line or two to indicate directions and lengths of stems. Try for characteristic hues of color of the right value, but without attempting to suggest light and shade — S. Aim at grace

of movement as well as truth of structure. Continue practice in memory drawing of subjects studied. Eternal visualizing is the price of facility in drawing. Practice the abstract curves, especially the spiral as found in Egyptian and Greek ornament, wave scrolls, palmettes, etc.

Eighth Year. — Draw plants and sprays with fruit, in inclosing forms, with tinted backgrounds. Select a spray, determine its most characteristic position, prime it if necessary to make a pleasing whole, and draw it in pencil for values, and details of growth. Determine the scale of values and indicate it upon the sheet as a key to the drawing — T. Determine the corresponding scale of hues and make a drawing of the spray in color, upon a background toned to extend the natural scale of color presented by the spray. Practice the abstract curves in original combinations, arranged bisymmetrically or balanced upon a vertical axis — U. If possible, exchange drawings with another school.

Ninth Year. — Draw plants and sprays with fruit, well arranged on the sheet, in pencil and in color, indicating the light and shade, but without inclosing forms. Select a spray which can be easily posed in a characteristic position, prime it if necessary to make a pleasing whole, and draw it in pencil to give a naturalistic effect. Notice especially the bits of shadow under leaves, at joints, etc. Notice the reflected light on stems and upon fruit surfaces.

Determine relative values and make a consistent drawing—that is lights in object, light in drawing; darks in object, dark in drawing; and in proper relation to each other. Try the same in color, producing a naturalistic drawing. A ninth grade drawing should have the characteristic movement of growth aimed at in the lower grades, the consistent character of growth, the true foreshortening of parts, the relative values and hues and the suggested light and shade successively studied in the other grades —V. Blackboard practice should be continued in original forms involving the drawing of the abstract curves in all positions. Eternal practice is the price of power in drawing.

HIGH SCHOOL. Freehand Classes.— Drawing of plants and sprays with flowers and fruit; naturalistic treatment, as outlined for ninth grade. More complex specimens may be chosen.

Mechanical Classes. — Drawing of plants and sprays with flowers and fruit in pencil and ink silhouette, with special emphasis upon proportions, main lines, curves, and joints. A thorough knowledge of plant structure is invaluable as an asset in structural design.

A ninth grade Nature Drawing.

Nature drawing such as high school pupils should produce.

HELPFUL REFERENCE MATERIAL For September Work. Brief and to the Point.

PLANT DRAWING.

Drawing the Fall Flowers. Henry Turner Bailey. Applied Arts Book, September, 1901.

Nature Drawing and Composition. Fred H. Daniels. Applied Arts Book, September, 1901.

Drawing Plant Forms. Walter Sargent. Applied Arts Book, June, 1902.

Nature Drawing. Walter Sargent. Applied Arts Book, September, 1902.

Perspective of Leaf and Flower. James Hall. Applied Arts Book, September, 1902.

Leaf Curvature. John Ruskin. Modern Painters, Vol. IV, Pt. V, Chap. XVII.

Stems, Buds, Leaves and Sprays. John Ruskin. Modern Painters, Vol. V, Pt. VI, Chaps. III to VII.

Silhouettes. John Ruskin. Elements of Drawing, pp. 54-58.

Curvature and Radiation. John Ruskin. Elements of Drawing, pp. 150-159.

Leaf Perspective. John Ruskin. Proserpina, pp. 93, 94.

Leaf Arrangement. John Ruskin. Proserpina, pp. 107-114.

Fine Illustrations of Plant Drawing, in addition to those given, Proserpina, Plates I to XII.

Plant Silhouettes, etc. James Hall. With Brush and Pen, pp. 14, 19, 22, 37.

Plant Drawing in Wash and Outline. James Hall. With Brush and Pen, pp. 24, 26, 53-56, 75, 76.

Rendering in Ink. Frank G. Jackson. Lessons on Decorative Design, Plate XV.

Joints. Frank G. Jackson. Lessons on Decorative Design, Plate XIX.

Tendrils, Buds, Leaves, Seed Vessels, etc. Lewis F. Day. Nature in Ornament, pp. 14-27.

Obtaining Specimens in Cities. Sarah E. Brassill. Perry Magazine, October, 1902, p. 74.

Good Plant Drawings. William Hamilton Gibson, in Sharp Eyes, Strolls by Starlight and Sunshine, etc.

Japanese prints.

Guild Folio No. 2. Nature. The Davis Press, Worcester.

ABSTRACT CURVES.

Their Character. John Ruskin. Modern Painters, Vol. IV, Pt. V, Chap. XVII. "Banks."

Elementary Drill Forms. J. Liberty Todd. New Methods in Education, Chap. II.

Combinations of Curves. J. Liberty Todd. New Methods in Education, Chap. IV.

Outlines, Abstract Curves, for Practice. John Ward Stimson. The Gate Beautiful. Charts VII, XIV, XV, XVII, XVIII.

COLOR.

Color. Henry Turner Bailey. Applied Arts Book, October, 1901, November, 1901.

Color in Elementary Grades. Ernest A. Batchelder. Year Book; Council of Supervisors, 1902, p. 13.

QUOTATIONS.

Autumn Poetry. In Nature in Verse, and Poetry of the Seasons. Mary I. Lovejoy.

Autumn. In All the Year Round, Pt. I. Strong and Stoker.

Quotations. In Fairy Land of Flowers. Mara L. Pratt.

THE CATCH-ALL.

DID it ever occur to you that a magazine to serve those who teach in the schools of our country cannot be successful unless the editor knows the needs of those who teach? And how shall he know unless he finds out? And how shall he find out your needs unless you tell him? Of course all editors have scissor-jaws and blue-pencil claws; but a letter from a teacher needing help will not excite the editor of the School Arts Book to make use of his weapons of defence.

ON what phase of the school arts do you need immediate help? Mr. Whitney's articles on blackboard drawing beginning last September, were welcomed by hundreds of teachers. We want to publish what you want. A supervisor of drawing, a youth, just beginning, would not take the School Arts Book last year because he would not "be dictated to by Daniels, Hall and Bailey"! He saw things inside-out and upside-down. We want you to dictate to us. We want to make ourselves indispensable by furnishing what teachers need, what they cannot get along without.

NEVER in the history of our country, or any other, have so many people been so greatly interested in the coming of beauty into daily life, as at the present time. Schools, women's clubs, im-

provement societies, churches, and even municipalities are actively engaged in promoting beauty. We have become workers together for beauty. The old slogan was Get; the new watchword is Help.

THE laws of the new age are simple, clear, absolute. "Give and it shall be given you. . . . With what measure ye meet it shall be given to you again." Teachers know that these laws are fundamental and universal. No teacher ever gave her best to a class without receiving better to be given next time. But, alas, he-that-scattereth-and-yet-increaseth, is not so abundant as he-that-withholdeth - more - than - is - meet, even among school teachers.

WE want to bring our best to you every month. The School Arts Book is to be an illustrated monthly teacher's meeting brought to your room. If you do not get what you need it will be your fault — certainly, if you do not say what you want.

OFTEN a teacher discovers in some out-of-the-way book or magazine a chapter or an article of immense value as an aid in teaching a certain topic. If you will tell us about such discoveries we will tell others through our "Helpful Reference" section. "Each for all and all for each," that is the secret of happy and helpful living.

ROBERT Burns' prayer beginning "Oh wad some power the giftie gie us," should be often upon the lips of supervisors of drawing. The teachers ask, Why does she look so? Why does she wear such colors? What English he uses! See his outlines! Why doesn't he practice what he preaches regarding arrangement, margins, illustrations, handwriting, printing?

RECENT outlines are better than those of five years ago, in many cases, but there are few as yet which will be treasured by teachers as works of applied art. There are a few, however, and among them are those of James Frederick Hopkins, Director of Drawing for Boston. His last pamphlet "Artistic Handicrafts" is worth owning, not only for its helpful contents, but for its form and color.

YOU will find more suggestions along the line of simple, possible things to make with few tools, in each grade, in Dr. James P. Haney's "Manual Training Schedule" for the Boroughs of Manhattan and Bronx, New York City, than in any other single volume published. The "Course of Instruction in Drawing" by Wm. A. Mason of Philadelphia, is also worth having for reference. It contains unusually interesting plates of historic elements used in design, and sensible observations about drawing from objects.

BEGIN to collect illustrations for use in plant drawing. You will find them in such papers and magazines as Country Life in America, Outing, Ladies' Home Journal, etc. Let the children assist both in collecting and in preparing the illustrations for use. The clippings may be filed away in envelopes or boxes, or mounted on cards and placed in portfolios.

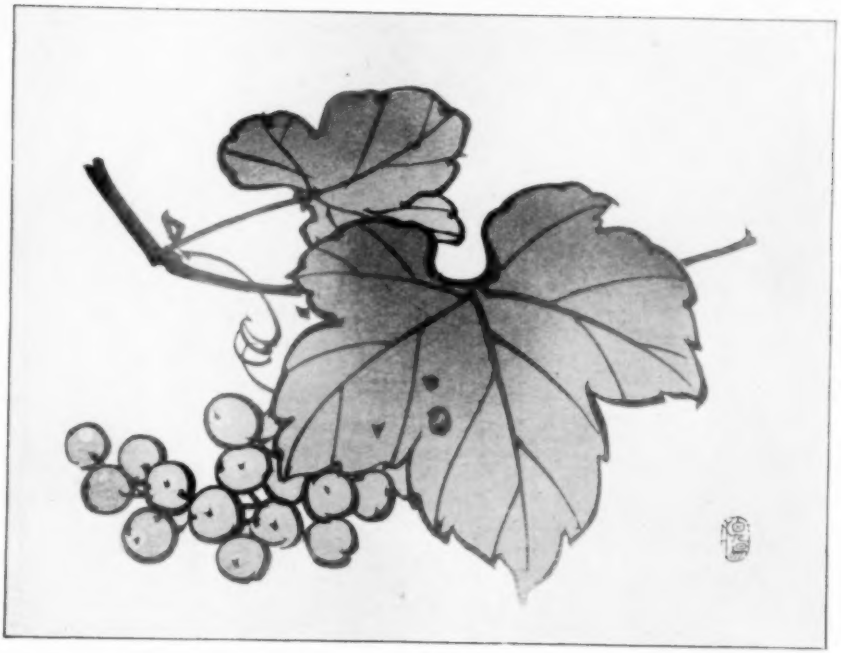
EVERY school library should contain "The Flower Beautiful", by Clarence Moores Weed. It is richly illustrated with half-tones from flowers arranged in vases. The text will help teachers to use flowers more effectively in the adornment of the schoolroom.

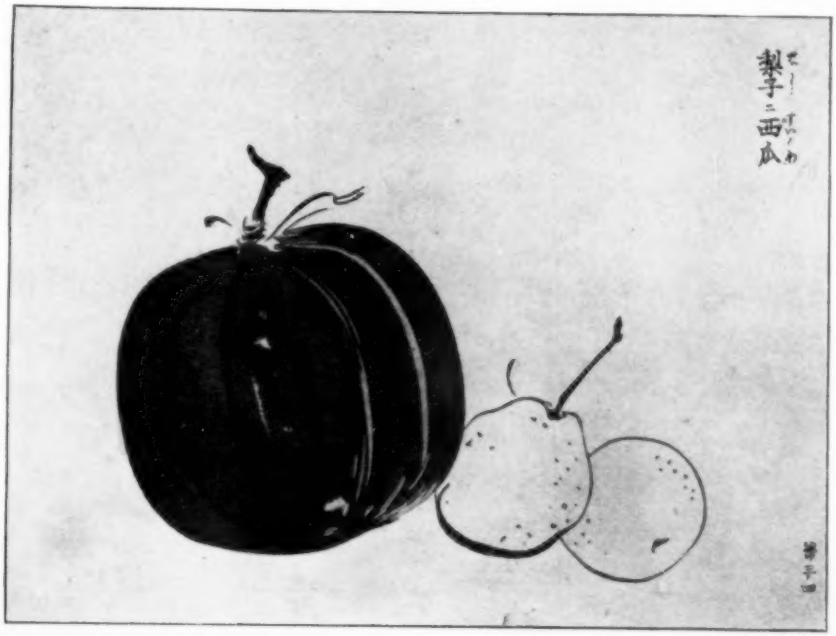
YOUR school library ought to contain the Year-Books of the Council of Supervisors of Manual Arts. A card to the Secretary of the Council, 500 Park Avenue, New York City, would bring you a circular of information giving the tables of contents.

EMERSON is receiving special honor this year. Did he have the ideal teacher in mind when he wrote

> "Day by day for her darlings
> To her much she added more;
> In her hundred-gated Thebes
> Every chamber was a door;
> A door to something grander—
> Loftier walls and vaster floor."

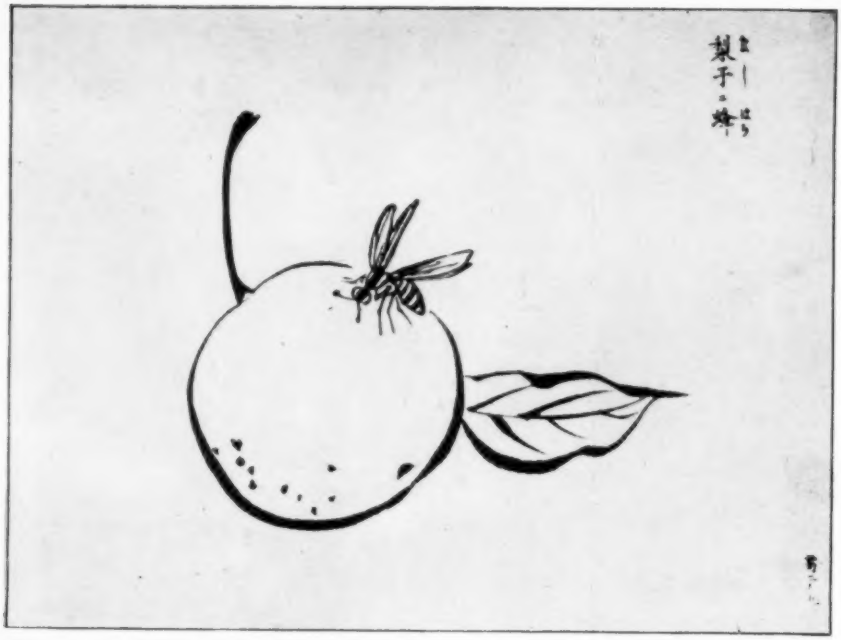
LET us take this as our motto for this school year, whether he wrote it for us or not.

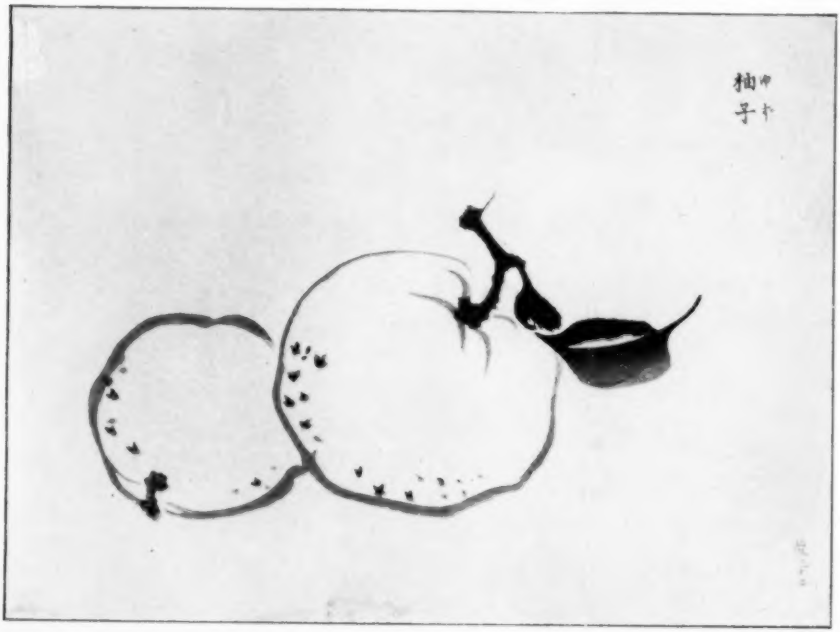




DRAWINGS OF FRUIT AND VEGE

Supplement to The School A





TABLES BY JAPANESE ARTISTS

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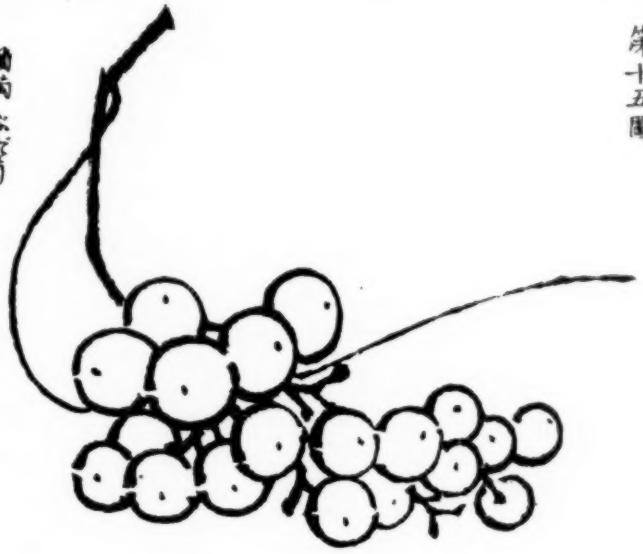
第十五圖

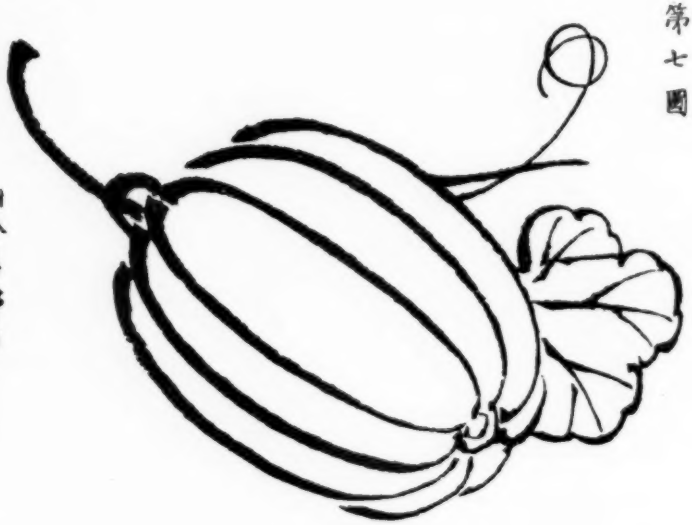
葡萄 ぶだう



第五圖

蕪 かぶら

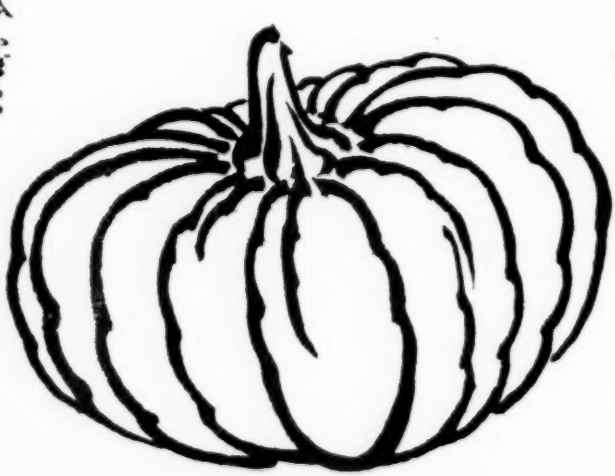
第七圖



胡瓜 きうり

高三七

第八圖



南瓜 かぼちや